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BEATRYS. A MIDDLE DUTCH LEGEND. Edited from the only existing manuscript in the Royal Library, The Hague, with a grammatical introduction, notes and a glossary by A. J. Barnouw. Oxford University Press. 95 pp. (Publications of the Philological Society, III.)

This little book may be called an excellent introduction to the study of Middle Dutch. The English speaking student could hardly wish for one better suited to his needs and less likely to deter him from "that comparative study of which Mr. Craigie is the chief promoter."

A concise and very clearly written grammar of forty-six pages opens the book. All the examples in it have been chosen from the text and there is a glossary at the end which refers back to the grammar. It seems that America should have a welcome for a book of this kind and that the interest in the Germanic literature of Belgium and Holland might be more openly and more concretely shown.

I understand there has been, some years ago, a small beginning at Harvard, and there is now the Queen Wilhelmina lectureship in Dutch at Columbia, with its active incumbent Mr. Van Noppen, and there are men in the country like Mr. Manly and Mr. Wood, Mr. Dyneley Prince and others, who have won their spurs in the field and whose example should be an encouragement to many others. The appearance of Mr. Barnouw's book should now make it possible to get the American student interested in the earlier forms of Dutch which, Mr. Barnouw claims, is "more likely than High German to increase our knowledge of the English language."

A more trustworthy guide than Dr. Barnouw it would be hard to find. American linguistic scholars remember his study of the weak adjective and students of English know (or ought to know) his excellent survey of Anglo-Saxon Christian poetry.¹

Of course, to a certain extent Dutch literature is studied by students of German. The German medieval drama has many points of contact with the Dutch and Flemish. The part of the Dutch Humanists in the School drama cannot be overlooked and the function of Holland as a mediator between Spain and Germany was an important one. What with these and with the influence of Holland on Opitz and Gryphius and the wanderings of Dutch comedians in Germany, there is occasion for the student of German to dip into Dutch literary history. But in many such cases there is (with exceptions, of course, like Bolte) evidence of a great awkwardness on the part of the doughty explorer. But there is at

¹Recently translated into English on the initiative of Professor Carleton Brown, by Miss Louise Dudley. The Hague.

least an attempt there, whereas in English speaking countries stolid indifference has on the whole seemed to prevail.

Yet, apart from its importance for the linguistic study of English and for the history of the drama in Germany, Dutch literature has a good many things of intrinsic value to offer its serious students. There are its mystics like Ruusbroec, inspirer of Maeterlinck, its lovely Beatrys, its Elckerlyc, its song-books, its Vondel and many figures of minor interest.

There is reason then to welcome the appearance of this book. Many a student who would hesitate to tackle Van Helten, Stoett and even Franck, should feel emboldened by it to enlarge his interests, literary as well as linguistic.

A few remarks to finish. In the notes, stating the probable age of the play, is not the word *doubtless* too strong? In the list of editions Penon might have been added. The textual criticism of Matthys De Vries and even the hypercriticism of Lecoutere might have been mentioned. De Vooys might have been referred to and also, as an encouragement to a comparison, the modern Dutch version of Boutens. A word about Maeterlinck's *Soeur Beatrice* would hardly have been amiss. Mr. Fuller's fine rendering, I am glad to notice, receives due recognition.

In the textual notes attention should have been called to the uncommon use of *belet* with *in* (l. 550) and to the defective rhyme in either l. 783 or 784.

One last desideratum: it would have been useful to devote a few lines to versification, giving authorities on the subject.

The volume is very well printed and shows evidence everywhere of most careful preparation. However, with its paper back and rather thick cardboard covers it seems hardly calculated to stand even moderate use.

JOS. E. GILLET.

University of Illinois.

THE VILLAIN AS HERO IN ELIZABETHAN TRAGEDY.

By Clarence Valentine Boyer. London, George Routledge and Sons, New York, E. P. Dutton and Company, 1914. Pp. xii, 264.

This dissertation belongs to a class of "studies" that of late have become more or less popular, in which the appearance of rakes, rascals, and other bad men in "literature" is historically traced, with a wealth of examples arranged in an order that is partly chronological, and partly devised by the compiler. The present investigation gains dignity from its concern with the writings of Machiavelli and Seneca, and with characters in Shakespeare and Marlowe, and from its relation to the *Poetics* of Aristotle.